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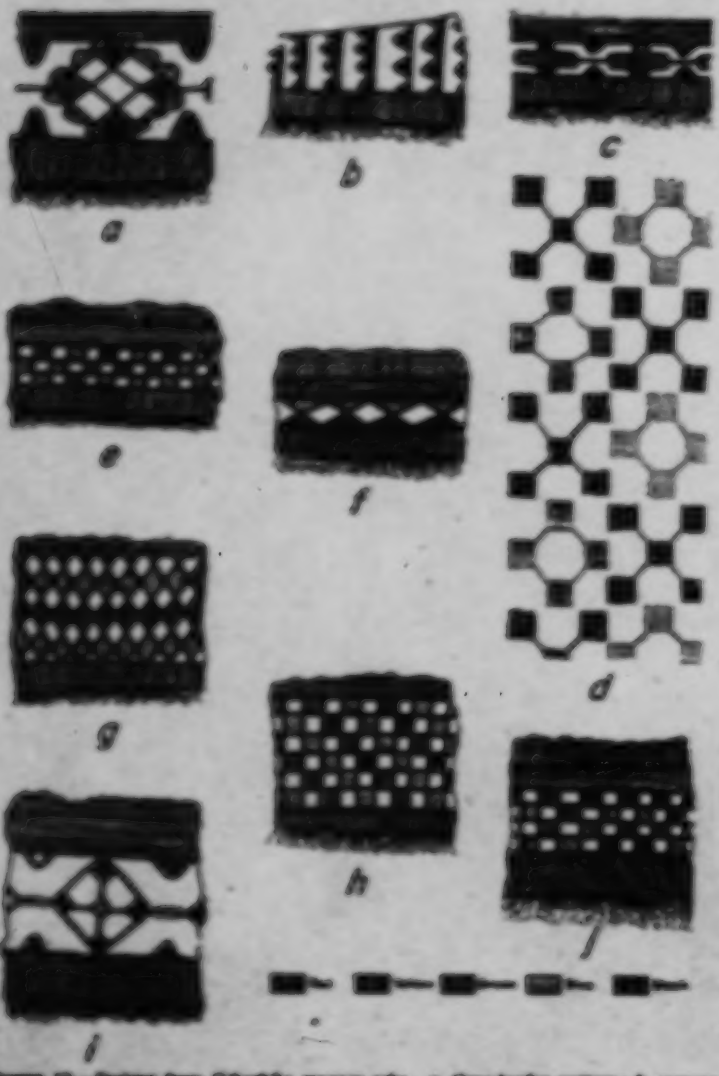

PLATE 11.—Designs from Tehuelche geometric robes. a, Cross-border pattern; b, corner; c, cross-border pattern; d, corner; e, f, cross-border patterns; g, h, corner patterns; i, j, cross-border patterns. (After Ludewig, 1935, figs. 8 and 9.)

1: Cooper E-4 (no date) 1946 SH5 Tehuelche SH5

764 The more common later form of disposal was interment in a sitting posture, the body enveloped in a hide roll or mantle, the deceased's belongings or most of them being burned. (Peña, 1914, p. 11; Muñiz, 1917, p. 213; Gardiner, 1852, p. 23; Musters, 1871, p. 178; Roncagli, 1884, p. 779; Spegazzini, 1884, p. 236; Borgatello, 1924, pp. 22–23.) The deceased person's horses were killed, and the skin of one or more of them stuffed with straw and set up at the grave (Lozano [Cardiel and Quiroga, 1747] 1836–7, pp. 16–17, and later sources). Some placed food in the grave, others did not (Viedma, 1837 b, p. 78). Poles with banners were also put up at the grave. Killing of the dead person's dogs and other animals was common. Viedma (1837 a, p. 47; 1837 b, p. 77) reports a case of turning over the corpse to the old women for secret burial.

765 As mourning rites, the women wailed, scratched their faces and gashed their cheeks (Viedma, 1837 b, p. 77), and cut their hair or ends of it and threw them into the fire, while, according to Gardiner (1852, p. 23) the surviving male relatives cut gashes in the calves of their legs. The widow painted her face black. The name of the dead was not mentioned. According to Viedma (1837 b, pp. 77–78), in his day, mourning, in the case of a young person or of one in robust middle age, continued 15 days, with 1 day of mourning each succeeding moon and 3-day mourning at the first anniversary; but on the death of an aged person, only a broken-down horse was killed.

775 **Future life.**—Very meager data are found in our sources. Belief in a future life is clear; the rest obscure. According to Viedma (1837 b, p. 78), when an aged person died his soul just passed on, while when a young and robust person died, he (his spirit) was retained below the earth until such time elapsed as would have brought him to old age had he lived, and then passed into the first child born. According to Coan (1880, p. 172) and Borgatello (1924, p. 22), the lot of the good and evil differed in the future life.

WARFARE AND CANNIBALISM

See pages 153–154.

ESTHETIC AND RECREATIONAL ACTIVITIES

531 **Art.**—Geometric designs (fig. 19) of considerable complexity were painted in red, yellow, green, blue, white, and black on mantles. (Cf. Lothrop, 1929, for details and affiliations.) Crude zoomorphic and other pictographs (*Tehuelche?*, or proto-*Tehuelche?*) occur in *Tehuelche* territory.

526 **Games and gambling.**—The later *Tehuelche* were very fond of horse-racing, a ball game (the *Araucanian* pillma), dice (Spanish), 525 and card playing (Spanish); and Coan (1880, pp. 77, 153) reported

2: Musters T-5 (1869-1870)1873
SH5 Tehuelche SH5

with a bodkin, and sewn to the hide with sinew. The anvils and hammers for working silver are generally stone implements; flints, however, are only used by the men for procuring fire. The Tehuelches are also very handy workers in iron, and will fashion a knife, or even an adze, out of any piece of metal procured by theft, commerce in the colonies, or from wrecks on the coast. One of the knives frequently used in the latter part of my journey was formed out of one blade of an old pair of scissors forged for me by Hinchel.

Their tools for working silver, iron, wood, &c., consist of files, known by the expressive name of 'Khikerikikh,' or perhaps a rasp, an occasional saw, an axe, the inevitable small adze (fig. 6), a pair of scissors, or an old chisel. Many of these have been obtained from shipwrecks on the coast, others by barter in the settlements.

The women's most important occupation in camp was the making up of skin mantles, which merits a full description.

The skins are first dried in the sun, being pegged down with thorns of the algarroba tree. When dry they are taken up, and scraped with pieces of flint, agate, obsidian, or sometimes glass, fixed into a branch naturally bent so as to form a handle (fig. 7). They are then smeared over with grease and liver kneaded into pulp, after which they are softened in the hand until quite pliable, when they are placed on the ground and cut with a small, very sharp knife into pieces, dovetailed so as to fit one into the other, in order to secure strength of seam, and parcelled out amongst a party of four or six women, with a corresponding quantity of needles and thread, consisting of bodkins formed out of sharpened nails, and dried sinews from the back of the adult guanaco. A whole mantle is never sewn together at once, but when one half is finished it is pegged out and the paint applied to it thus. The surface is slightly damped, and each woman takes a cake or piece of red ochre, if the ground is to be red, and, keeping it damp, lays the paint on with great care. When the ground is finished, the pattern of small black spots and blue

2: Musters T-5 (1869-1870)1873
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294 and yellow lines is painted with the greatest exactness, the
531 women working all day with the most assiduous industry. When completed it is left for a night to dry, and the other half and wings, which serve in lieu of sleeves, are duly completed, and subsequently all are joined together, presenting, when finished, an unbroken surface of fur. The most favourite pattern (except when the wearer is in mourning) is a red ground with small black crosses and blue and yellow longitudinal lines for borders, or with a zigzag of white, blue, and red. The untiring energy with which the women work,
462 and the rapidity with which they sew, are astonishing. When a man is married, his wife, or wives, of course manufacture his mantles, assisted by their friends, whom they help in their turn; but should he be a bachelor, as in my unfortunate case,
[437] he gives out his skins to a fair lady, who works like other people I have heard of—on half-profits, and the hunter generally loses by the bargain; at least such was my experience, some thirty or forty skins only producing a mantle containing about one-third their number. Besides the guanaco
291 mantles which are most generally worn, others are made
437 from the skins of the fox, puma, wild cat, cavy, and skunk; the fur of the latter and of the wild cat are the most valuable, but, like the others, are generally intended only for barter.
462 The women, besides making mantles, weave the fillets for the
[294] head previously mentioned, from threads of unravelled stuff obtained in barter at the settlements, or from their Araucanian neighbours. They work on the same principle as
[286] that on which a sailor constructs a sword mat. Besides these fillets, they occasionally weave scarves for the waist, and garters. Many of them also work in the minor details of
[326] silver ornaments, such as hollowing out or bending the studs, boring the holes, and stitching them on to the belts or armour, as the case may be. They also sew the skins
[281] together for the coverings of the toldos, which is very laborious work. They scrape and dress horse-hides for the furniture of the bed-places, painting them in various pat-

4: Lothrop A-4 (no date) 1929
SH5 Tehuelche SH5

386 scum of boiled marrow-bones, and he states that red paint was ocher, black paint an earth, and white paint a gypsum. Bourne[18] says that black was obtained from charcoal, as was the practice among both Foot and Canoe Indians in Tierra del Fuego. No information is available about yellow, blue, and green pigments. We suspect that the green is always of European origin and has replaced blue, frequently mentioned by early travelers but not found on the Museum's specimens, which, by the way, illustrate the use of both native and
413 European pigments. On the methods of applying paints, we have the statement of Bourne that a stick was used for a brush. The Tehuelche made small hair-brushes by binding together a bundle of slender roots,[19] but apparently never used paint brushes. However, it must be remembered that a stick makes a good brush if the pulp has been removed by chewing so that a fibrous end remains.[19a] Certainly Tehuelche patterns have been applied with a neatness and precision perhaps not fully appreciable on existing specimens because the colors have run in the rain.[20]

281 Assemblage of skins we illustrate in fig. 6. This mantle contains
291 twelve skins, placed alternately head to foot, as will be seen if the picture is reversed. From side to side there are five complete rows, two head-up and three head-down, while the sides contain skins which have been split into halves longitudinally. The result of thus piecing together the skins is an alternation of color, the white bellies and the *café au lait* backs of the guanaco succeeding each other in turn. Such robes have considerable commercial value today, and we have been told that more than half a million guanaco-skins were shipped from Patagonia in 1924.

531 Coming now to an examination of the painted patterns, preliminary
291 inspection shows that the decorated surface habitually is divided into

[18] Ubi supra.

[19] One of these is illustrated by Outes and Bruch, fig. 118.

[19a] See Orchard, W. C., Fine-line Decoration of Southwestern Pottery, *Indian Notes*, vol. II, no. 1, 1925.

[20] The colors in pls. LXV and LXVI have been made more intense than on the weather-stained original specimens. The following color-scheme is employed in our line-drawings.

Red Yellow Green Blue Black

4: Lothrop A-4 (no date) 1929
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six fixed and limited portions, each of which is separately adorned in its own fashion. These divisions follow.

1. *Edge.*—A strip of solid color runs completely around the entire edge of the robe. On the Museum specimens this is red in four cases and green in one.

FIG. 6.—Fur side of a Tehuelche guanaco robe. Size, 61 x 63 in. (13/3769)

2. *One-border pattern.*—Along one border, next to the colored edge, is a band of polychrome motives set between black border-lines (fig. 7, *a*).

3. *Corner patterns.*—At each end of the one-border pattern, at the corners of the robe come two identical designs (fig. 7, *b*, *b*). These each are painted on a single piece of skin about a foot long, and they are wider than the one-border pattern.

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4. *Corner tabs.*—Just around the corners from the corner patterns are a pair of tabs painted in solid color (fig. 7, *e*, *e*). They project slightly beyond the straight side of the robe. Musters speaks of these as "wings."

FIG. 7.—Skin side of a Tehuelche guanaco robe, showing distribution of patterns. (13/9769)

5. *Three-border pattern.*—Starting at the corner tabs, a polychrome design encompasses the three remaining sides of the robe (fig. 7, *c*, *c*, *c*). Like the one-border pattern, this is placed between black lines, but it is a little wider, though not so broad as the corner motives.

6. *Central field.*—Inside the patterns we have described, the remainder of the cloak is either painted in solid color or is completely

4: Lothrop A-4 (no date) 1929
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covered with polychrome decoration. Of the Museum specimens, one is painted green all over (fig. 9, *a–c*), while another is red (*d–f*). It will be noted that in both cases the edge of the robe has a contrasting color. The remaining examples here illustrated have the central field completely covered with rather elaborate polychrome motives, which are segregated in three panels by two dividing bands, as seen in fig. 7, *d*.

As the robe is actually worn (fig. 1), the one-border pattern runs across the back and over the shoulders. This brings the corner patterns and corner tabs over the arms, so that roughly they suggest the sleeves and cuffs of a coat. The three-border pattern extends down the front edges and across the bottom.

The patterns themselves consist of extremely simple elements, such as the square, diamond, triangle, and cross, but these are worked into combinations surprisingly complex in view of the cultural poverty of the Tehuelche in general. This complexity arises not only from varied juxtaposition of design elements, but also from the alternation of colors.

One of the favorite border motives is a checkerboard pattern based on three colors, of which one is the natural hide. These patterns are so arranged that successive squares form diagonals or zigzags. Examples of the diagonals are illustrated in fig. 9, *e*; pls. LXV, *c*, and LXVI, *a*; while zigzags appear in fig. 9, *a*, *f*, and pl. LXV, *b*. In each case the zigzags enclose triangles of contrasting color.

Diamond motives are also common. Usually they are boldly drawn, as in figs. 8, *a*, and 9, *c*, *d*, and pl. LXVI, *b*. In one case, fig. 9, *b*, crossed diagonal lines form small diamonds which have been filled with color in the fashion of a checkerboard pattern.

The triangle commonly is a minor pattern employed as a space-filler, as in fig. 8, *a*, *c*, and 9, *c*. In fig. 8, *b*, and pl. LXVI, *b*, however, it occupies a major position in the design.

Central patterns are painted on a larger scale than those on the corners and borders, from which they also differ because the colors stand by themselves, while in corner and border motives colors are used to fill black-outlined designs. Central patterns either are like the large meanders seen in fig. 1 or are based on square and cross in various combinations. In fig. 8, *d*, there are shown four-color alternating groups of four and five squares connected by diagonal lines.

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Pl. LXV, *d*, has a much simpler assemblage of alternating squares set between parallel lines of red. Pl. LXVI has the most complicated pattern of the Museum collection, for it contains a four-unit design built up of crosses flanked on all sides by squares.

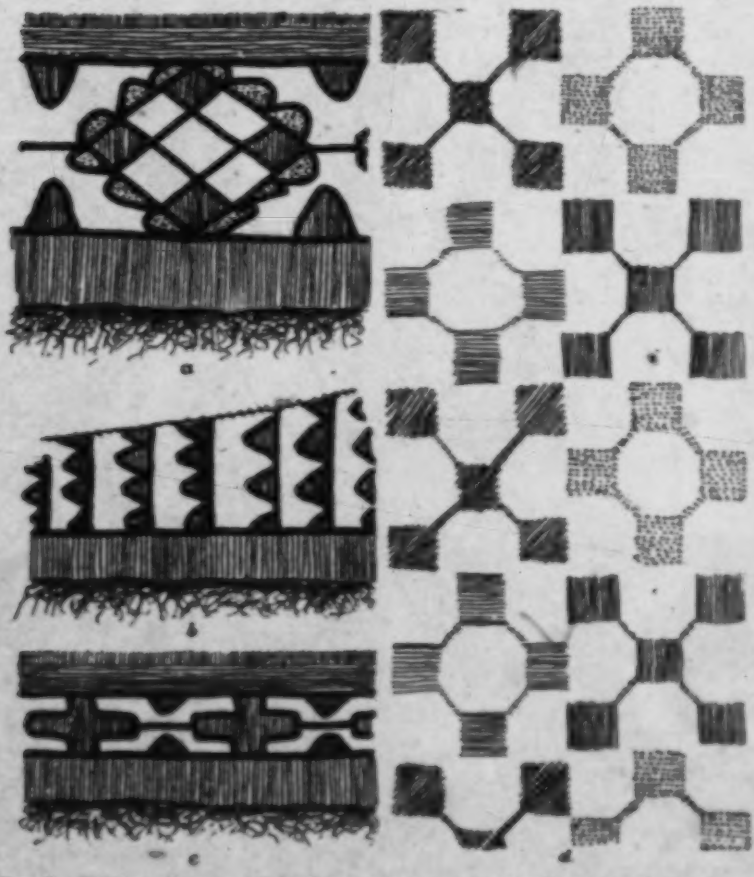

FIG. 8.—Designs from a Tehuelche guanaco robe. *a*, Three-border pattern; *b*, corner; *c*, one-border pattern; *d*, center. (13/3769)

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Such, then, are the Tehuelche patterns. To what are they related and where do they belong in the cultural scheme of southern South America? We have already pointed out that the central patterns exhibit a different tradition from the border and corner patterns. The

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latter consist of black outlines filled with color, a decorative method particularly characteristic of New World pottery. Furthermore, the confinement of design within bands is a pottery characteristic, while

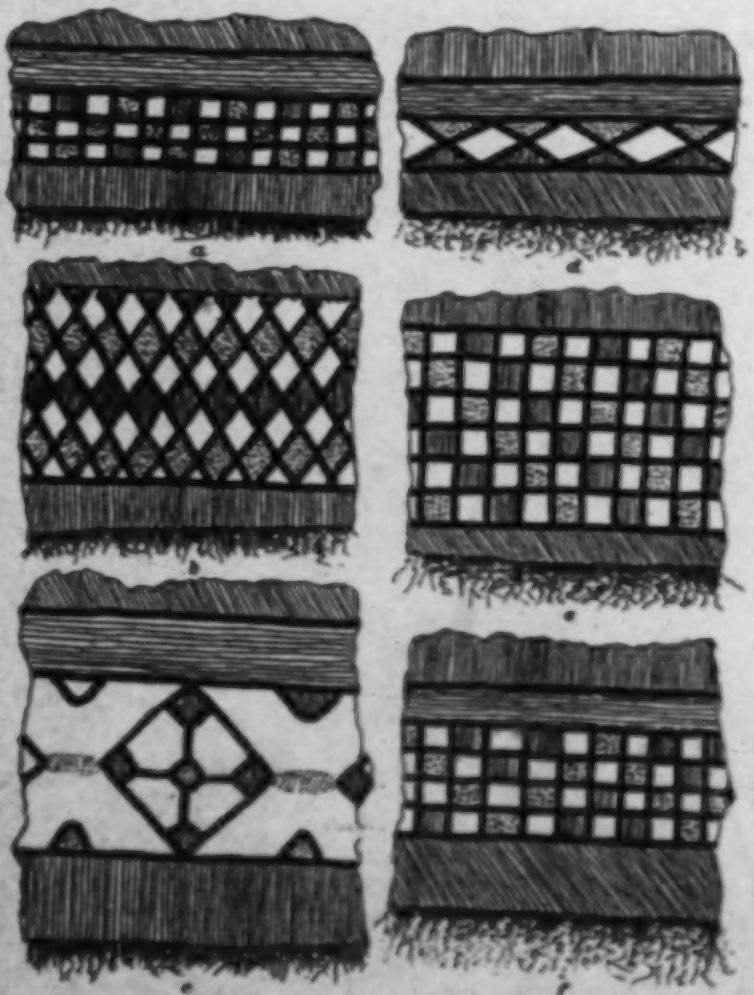

FIG. 9—Tehuelche patterns. *a*, *d*, One-border patterns; *b*, *e*, corner patterns; *c*, *f*, three-border patterns. (*a–c*, 13/3770; *d–f*, 13/3969)

some of the patterns themselves, such as fig. 8, *a–c*, or pl. LXVI, *c*, strongly suggest widespread ceramic motives. Hence to seek comparisons we turn first to ceramic remains.

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The painted pottery found nearest to the Tehuelche comes (1) from the coastal region in Chile between Valparaiso and Puerto Montt, (2) from the Calchaquí region in northwestern Argentina, (3) from the Gran Chaco, (4) from the south bank of the Río Luján, and (5) from the islands of the Paraná delta. The Chilean pottery is represented by a few examples in the Museum from Temuco in the province of Cautín, and we have seen also a small collection in the National Museum at Santiago. It is a grayish white ware with black or red designs strongly recalling ceramic remains from our Southwestern states. The patterns afford no ground for comparison with those of the Tehuelche.

Calchaquí pottery exhibits within itself wide variations which we have not space here to discuss. In glancing through museum collections and printed illustrations we have encountered sufficient likeness to Tehuelche art to arouse a feeling that there is some vague relationship, especially with specimens from the province of Mendoza. For instance, from Huasan[21] and many other sites come painted checkerboard designs suggesting Tehuelche art. However, we know little of chronological sequence in the Calchaquí, and it would be unwise to draw conclusion on this or similar evidence which might be presented.

Modern pottery from the Gran Chaco does not suggest to the writer interrelationship with the Tehuelche.

On the south bank of the Río Luján formerly lived the Querandí Indians who attacked and fired the first settlement at Buenos Aires. This tribe has totally disappeared and the only trace of them today consists of archeological remains. A presumably Querandí site on the Arroyo Sarandí, excavated in 1925 by the Thea Heye - La Plata Expedition, yielded both incised and painted pottery. The latter showed no relationship to Tehuelche art, but the incised ware suggests Tehuelche meander patterns, seen in fig. 1.

Painted pottery from the delta islands of the Paraná presumably is the handiwork of Guaraní Indians. A site on the Arroyo Guayracá (Arroyo Malo), excavated by the Thea Heye - La Plata expedition, produced a few vessels decorated with red and black paint. As might be expected of Guaraní ceramics, however, the designs point definitely to the north and show no relationship with Tehuelche art.

[21] Lafone Quevedo, 1905.

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A survey of painted pottery in relation to Tehuelche border and corner patterns then yields no very definite connections, although the Tehuelche designs considered suggest in themselves a pottery technique. An examination of basketry decoration from the coast of Chile, from the Araucanian district, and from the Gran Chaco, gives only negative results. At the same time, some of the Tehuelche patterns, especially those in the central field, indicate a basketry prototype.

FIG. 12.—Tehuelche Indians. (After Pernetty)

Araucanian weaving,[10] on the other hand, has certain definite links with Tehuelche robes. In the first place, checkerboard patterns are common and often are arranged to form zigzags. Secondly, when the Araucanian poncho has a border pattern, it is not a unit completely encircling the cloth, as is the case with Bolivian and Peruvian textiles. On the contrary, the border designs are arranged in opposing pairs, which differ from each other in color, pattern, and

[10] Lowie, 1917.

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width. While this ordering of border decoration is not exactly like the Tehuelche arrangement, it is the only suggestion of it that we have been able to find in contiguous territory.

The guanaco robe illustrated in fig. 1 has for its central pattern a series of large meanders and frets, quite different in character from the corresponding designs on the Museum's specimens and on others examined by the writer. We believe this represents an older current of Patagonian art. In fig. 10 we reproduce an eighteenth-century picture of Patagonian robes showing the decorations, probably drawn with some accuracy, as the artist must have had an opportunity to inspect the specimens brought back to Paris by the expedition of Duclos-Guyot.[22] The type of design depicted corresponds with verbal descriptions of contemporary and more recent date. For instance, d'Orbigny speaks of "un manteau de peaux d'animaux, sur lequel, du coté opposé au poil, ils figurent des groques irregulieres et variées,"[23] while the description in Pernetty states that the robes were painted with blue and red figures "qui semblent approcher des caracteres Chinois, mais presque tous semblables, & séparés par des lignes droites, qui forment des especes des quarrés & des lozanges." The description of Musters, already quoted, implies that there were at

FIG. 11.—Charrua Indian. (After Pernetty)

[22] Pernetty, vol. II, p. 125, footnote b.
[23] Vol. II, p. 22.

4: Lothrop A-4 (no date) 1929
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the time of his journey two distinct classes of design, and of these one was marked by zigzags like the robe in fig. 10.

In fig. 11 we illustrate a cloak from Montevideo adorned in much the same fashion as ancient Patagonian specimens. This piece must have been made by the Charrúa Indians, who formerly inhabited the western half of Uruguay, for Pernetty [24] expressly states that it was worn by natives who lived only a few leagues from the city. In describing these garments he says that they were "peint en rouge

FIG. 12.—Otter-skin robe. Mataco Indian. (After Nordenskiöld, 1913)

& en bleu gris, par quarrés, lozanges & triangles." The Charrúa Indians have been extinct for many years, and no examples of their perishable handiwork probably are in existence, but the engraving has been executed with such detail that we can feel confidence in its accuracy.

The ancient school of design depicted in figs. 10 and 11 has survived to this day among tribes of the Gran Chaco, not in the

[24] Op. cit., vol. 1, p. 256.

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weaving but in painted robes, carved gourds, and facial painting. In fig. 12 we show an otter-skin robe made by the Mataco Indians. Each of the fifteen skins in this garment has been decorated with its own individual pattern, painted in two distinct manners, which perhaps indicates that two individuals coöperated in its manufacture. At any rate, the thin-line designs are based on a series of squares, lozenges, and zigzags obviously suggestive of old-time decorations of the Charrúa and Tehuelche.

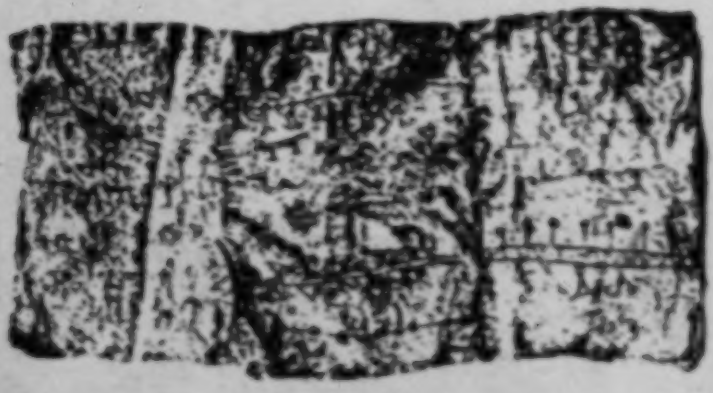

FIG. 13.—Shirt with painted decoration. Lengua Indian. Length, 37 in. (14/600)

Skin robes, as already stated, were in general use throughout the Chaco until recently. They embraced the kind seen in fig. 12, marked by geometric decoration, and also a second class, painted with crude life forms (fig. 13). The second group apparently is totally unrelated to Tehuelche mantles, on which zoömorphic patterns are completely absent, but this type of design is ancient, for it reflects pictographs found in the Chaco and farther to the west and south.

Incised or burned designs on gourds are common throughout the Chaco,[29] and these patterns at times suggest early Tehuelche motives. Similarly facial painting also recalls the art found farther to the south.[30]

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[29] The technology and distribution have been discussed by Nordenskiöld, 1919, pp. 222-230.

[30] Lehmann-Nitsche, 1904.

4: Lothrop A-4 (no date) 1929
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What we have called the ancient Tehuelche school of design has archeological affiliations over a very wide area. Nordenskiöld[27] published the Mataco robe reproduced in our fig. 12 because he recognized a connection with designs on incised pottery excavated near the San Francisco, a tributary of the Bermejo river. Incised pottery with patterns exhibiting local variations but in general recalling Tehuelche designs is found along the course of the Paraná river (fig. 14), especially in the provinces of Santa Fé, Entre Rios, and

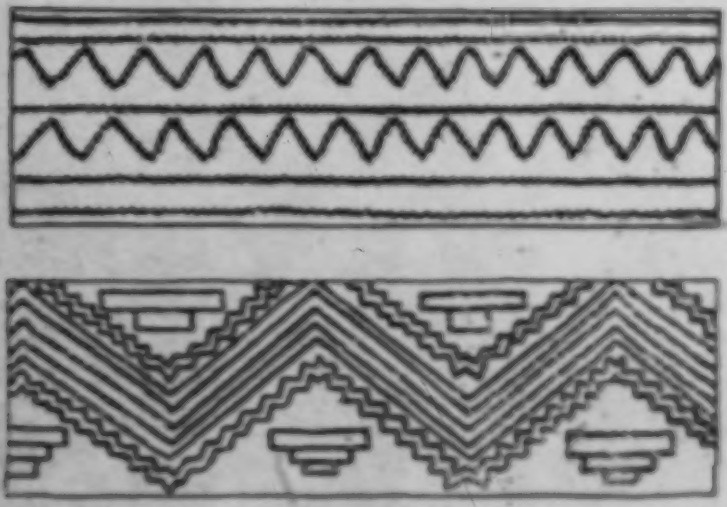

FIG. 14.—Designs incised on pottery vessels. El Cerrillo, Paraná Guazú river, Argentina. (14/7117)

Buenos Aires. This incised ware indeed extends southward along the Atlantic littoral[28] into Patagonia well beyond the Desnado river, that is, to south latitude 48°.[29] Burial grounds and refuse heaps in the Paraná delta yield comparable designs scratched on bone and antler objects.[30] Incised decoration on pottery from northwestern

[27] 1910, fig. 13.

[28] See Outes (1908) and Holmes (1912).

[29] Incised designs from Patagonia have been published by Outes, 1904. This important archeological paper, as well as historical sources from Pigafetta to d'Orbigny, have not been utilized in distributional maps published by Spinden and Winsor, for they draw the southern limits of pottery at the Rio Negro.

[30] Torres, 1911.

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Argentina, especially from the province of Mendoza,[30] at times is strikingly like Tehuelche motives.

Aside from fur robes, the most elaborately decorated objects from Patagonia are ceremonial axes, plaques, and labrets, and, as might be expected, the patterns on them show the closest resemblance to the old-style embellishment on skin.[31] In fig. 15 we illustrate a stone

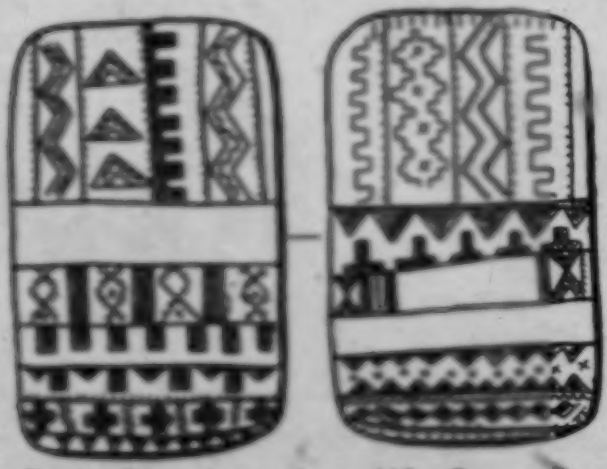

FIG. 15.—Engraved stone plaque. (After Outes, 1908)

plaque engraved with fine-line designs, unusual though not unique in their elaboration. These consist of triangles, lozenges, zigzags, and meanders, executed in a manner very suggestive of the cloak in fig. 10, as well as some of the recent border patterns. The purpose of the engraved axes and plaques has been the subject of controversy, but there can be little doubt that they have an antiquity of several centuries.

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Our survey of Tehuelche robes has shown that this kind of garment once was in general use throughout southern South America.

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[30] For example, the Chiquitos incised ware, published by Latcae Quevedo, 1905.

[31] Axes and plaques have been illustrated by Ambrosetti (1901, 1902, 1904), Giglioli (1903), Holmes (1902), Lehmann-Nitsche (1909, 1910, 1916), Outes (1905, 1908, 1908, 1908a), Verneau (1903), and Verneau and Vaulx (1902). Lehmann-Nitsche (1904) has described labrets.

4: Lothrop A-4 (no date) 1929
SH5 Tehuelche SH5

Painted decorations on specimens collected in recent years, though based on simple elements, exhibit a complexity of rhythm scarcely to be expected among people of such general cultural poverty. A study of the designs has shown that they can be divided into two major groups. The more recent of these shows apparent connection with textile patterns of the Araucanians, although the relationship is too vague and the available material too scanty for exact demonstration. The Araucanians, it will be recalled, in the sixteenth century occupied only a few small valleys east of the Andes, but in the eighteenth century they overran most of the Pampas, thus coming into contact with the Tehuelche.

We also have given reasons for believing that the Tehuelche formerly adorned their robes with designs of a different type, related to the art of other nomadic tribes, such as the Charrúa, and until recently found in the Chaco. This school of decoration we believe is basic over a large area in South America, for it is typical of archeological remains not only from Patagonia but as well from the Pampas, from the Calchaqui region, the lower Paraná, and from the Gran Chaco.

The absence of such decorative motives among the Ona and Haush of Tierra del Fuego implies that they had been separated from their mainland kinsmen for many centuries, and it raises the question whether the Tehuelche carried this type of design with them when they populated Patagonia or whether it reached them by infiltration at a later date.

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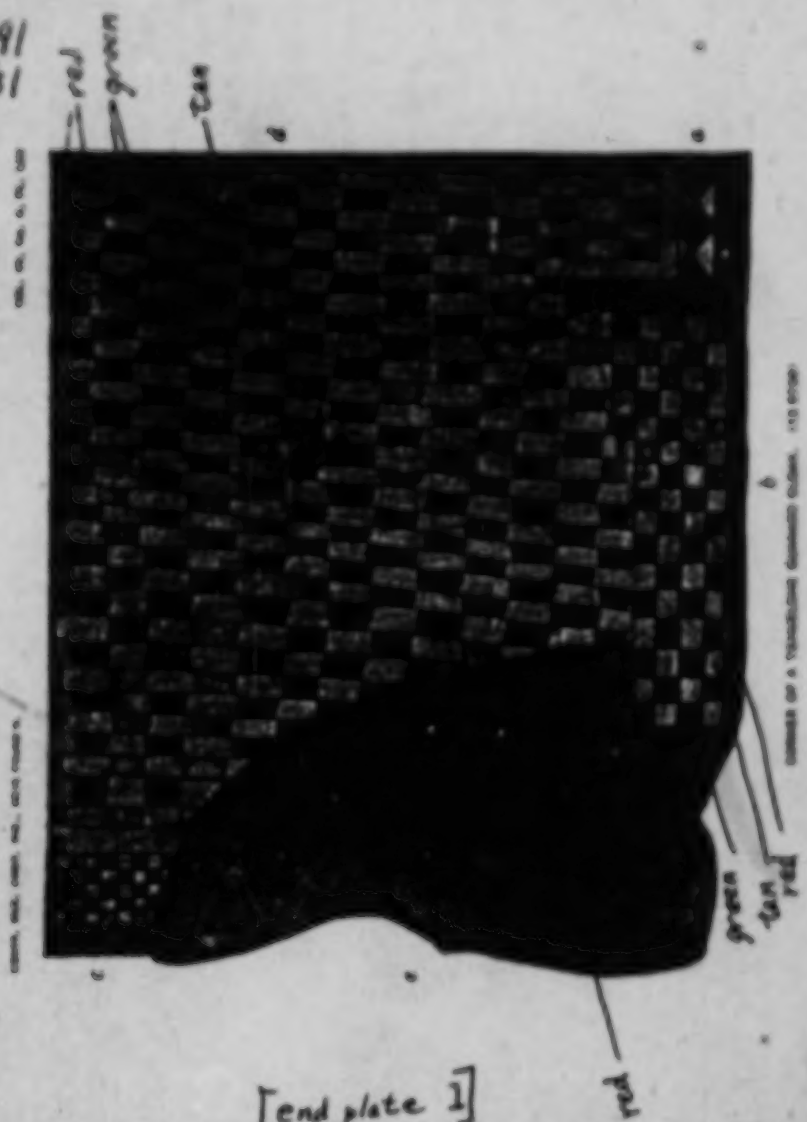
4: Lothrop A-4 (no date) 1929

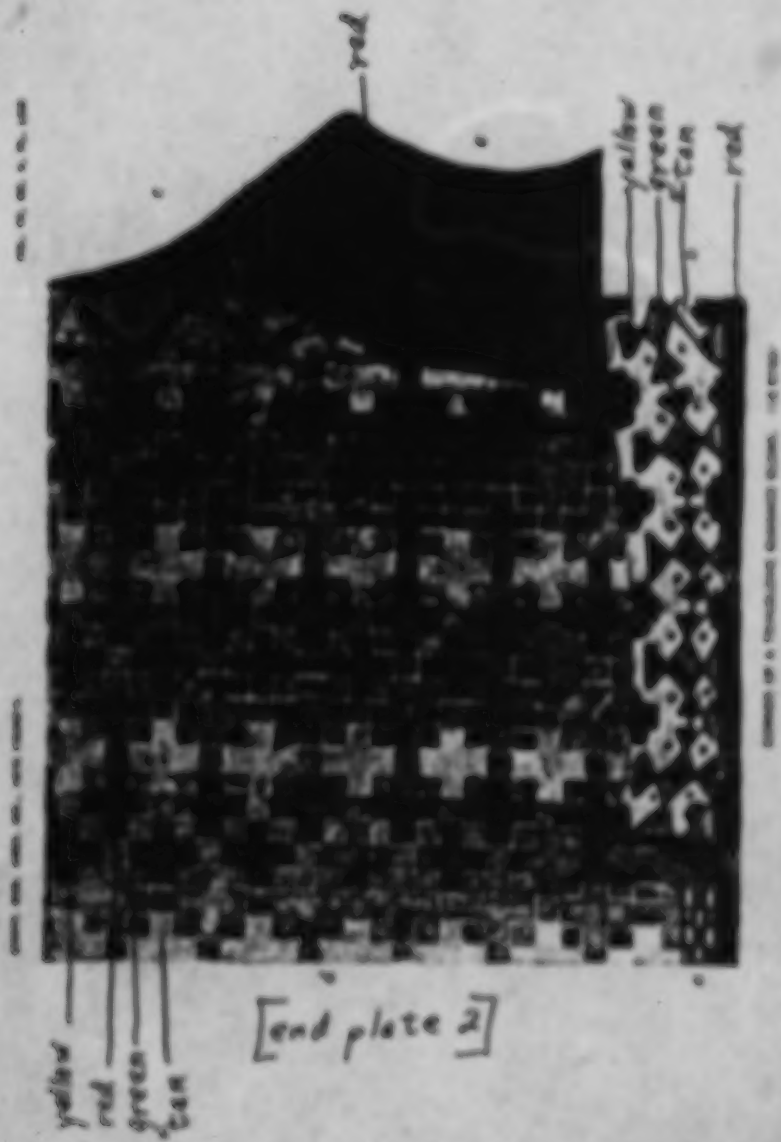
SI15 Tehuelche SI15



[end plate 1]

[Colors written in represent those of original plate -Analyst]

6: Lothrop A-4 (no date) 1929
SHS Tehuelche SHS



[end plate 2]

[Colors written in represent those of original plate —Analyst]

5: Bourne T-5 (1849)1874
SH5 Tehuelche SH5

Two pieces of skin are cut to fit each other. The tailoress (for all the work, from the curing of the skins to the last results, is done by the squaws) holds the edges together with the left hand, and drills them for sewing with a sharpened nail, held between the first two fingers of the right hand; the pointed thread, held between the finger and thumb, is inserted and drawn through, and so the work goes on. The stitches are tolerably fine, and a very neat seam is made. Other pieces are added, and when the whole is finished the seams are rubbed smooth with a bone. The fur being worn inside, there remains the work of outside decoration. With a due quantity of clay, blood, charcoal and grease, amalgamated for the purpose, the artist arms herself with a stick for a brush, and executes divers figures in black, on a red ground, which if intended to shadow forth men, require a vigorous imagination to detect the purpose. They might pass for unhappy ghosts (if a little more ethereal in composition), or for deformed trees. They bear a rude resemblance to a chair in profile, or a figure 4; and are thickly disposed over the whole surface, in the attitude sometimes vulgarly termed "spoon-fashion." The garment is now complete; the edges are carefully trimmed with a knife, and the fabric is thrown over the shoulders, with the infallible certainty of fitting as closely as the native tastes require. There is no trial of patience in smoothing obstinate wrinkles. A "genteel fit" is the easiest thing in the world; wherein Patagonian tailors have decidedly the advantage of their fellow-craftsmen in civilized lands.

136 all the harbors of this coast there is an abundance of birds: both seabirds and amphibious ones, such as ducks, seagulls, cormorants, chorlitos, bandurrias, some abutardas and pajaros-niños; there are also some swans, and inland there are partridges, sparrows and some dark colored birds with red breasts; there are also vultures and all kinds of birds of prey. Foxes and black-and-white skunks abound, the urine which the latter give off having the most vile smelling odor imaginable, extending over an enormous area. From the Santa Cruz river south to the Straits there are a few deer.

132 The climate here is cold, but it keeps to a regular seasonal cycle; it rains but little. The winds usually blow from the north, west or south, and are ordinarily violent and make the region uncomfortable, but they are very healthful.

[139] 142 The Indians in these quarters are all of one nation; they are tall, their height varying from six feet to nine spans for the men, there rarely being any taller than this. The women are not so tall, but are enough so in proportion to their sex. All are handsome, and among the women there are some who are very good-looking and white skinned, although tanned by the wind and sun like the men. There is not to be found a thin man or woman, rather are they all thick-set in proportion to their height, which, combined with their habit of going about enveloped in skins from neck to feet, may possibly have contributed to the reports of travelers that they were giants.

[194] 195 537 [542] Their language is guttural and they are in the habit of repeating the same word over and over in their conversations. They do not interrupt the one who may be speaking even though [68] his speech lasts all day. Ordinarily the speaker is one of greater authority than the others present, or else of greater eloquence. The women do not speak among the men unless questioned, and then they only answer the question. Those who speak often without occasion and inanely are not well considered, and are not even listened to.

94 ●63 The dress of the men is made of guanaco, skunk or hare skins, six feet square, the fur turned inward and the hide painted red, green or yellow. This garment covers them from neck to feet in such a way that only rarely does one see any part of the body other than the arms, and these only when they are in use. They wear also another garment under the outer one, of very soft leather, tied at the waist with a thong, which covers the belly and reaches halfway down the thighs, from which place it tapers to a point which reaches as far as the ankles. Their feet are covered with hide which they secure with thongs; this footgear is of ox hide if they can procure it, and if not, then of the hide of a horse or of a full-grown

[i.e., ca. six feet wide. - Ed.]

guanaco, and is sandal-like in appearance. For riding they use boots made from the hocks or legs of horses or large guanacos, and their spurs are of wood which they carve with no little art. They bind their foreheads with a band of wool about two fingers wide, woven by themselves and of several colors. These bands hold the hair in place, that is, swept upward on the left side with the ends free like the feathers of a bird. These bands, bound six or eight times about the head, have small pieces of yellow metal or brass at their extremities. When they mount their horses they tie their large outer garment about the waist with a thong, from which hang their bolas and knife, which are the weapons they usually carry, and when they require freedom of movement for their arms they allow their skin garment to fall backward onto the horse's rump, and being thus bare from the waist up they present a rather pleasing spectacle as they race off or pursue game, particularly as the hide entirely covers the horse's rear quarters and offers to view its inner, multicolored fur. Their riding gear consists of a sort of packsaddle, with neither saddlebow nor crupper, and made of the hide of a large guanaco, the pads stuffed with coarse, dry grasses. The stirrups, which are carved out of wood, are so small that the large toe will hardly fit into it. They sit somewhat clumsily on their horses, but securely nevertheless, and can race up or down hill with equal ease. The horse's bit is made from a slender stick or from the wing bone of an ostrich, and has a small knob at either end; it is as long as the horse's mouth is wide, and the reins are attached to its enlarged extremities as are also two small thongs which go about the horse's chin and keep the bit from slipping out of its mouth. [69] The reins are made of eight twisted strands of very thin and pliable rawhide.

The women's clothes are made of the same kinds of skins as are the men's and are worn in the same manner, but for one small difference which is that they fasten the garment with two large wooden or iron pins over the chest in such a way that the two upper ends of the hide hang like the flaps of a cloak down as far as the waist. The other two ends of the hide hang behind in the manner of a train about half a yard long. This hangs to the ground when the women are still but when they walk they gather it up in their left hand. They do not use their left hand for anything else, unless it be to shield their parts in some unforeseen circumstance. In addition to this they wear, beneath the aforementioned hide, a sort of square apron which reaches to below the knees, made of flannel, woolen stuff or some other cloth if they can get it, and if not, then of very soft leather. This apron they tie about the waist with a thong, which those women of some authority adorn with beads. They do not wear sandals on their feet as do the men, but when they ride they put on boots similar to those the men wear. They do not cover their heads, but

parting their hair down the middle, braid it into two pigtails which, coming down over the ears and shoulders reach the chest and waist. The ribbon with which they tie these braids is made of dark wool two fingers wide, and the rich women trim them with beads on special days. They also put beads on the large pins which secure their outer skin garments, on the lower part of their legs as anklets and about their necks as chokers of different colors. They wear brass earrings, and so do the men. The equipment which the women use for riding - and they usually ride mares - includes a kind of stuffed saddle of tanned cowhide (if they can get it), very well made, studded with little brass nails and adorned at either end with beads of varied colors (when they have them) arranged in designs and patterns of their fashioning. The cinch about the horse's belly has three metal rings, one at one end and the other two a third of the distance from either end. The buckle with which they attach and tighten this girth is very large. The bridle is made up of halter, bit and reins; the halter is richly decorated, adorned with beads and anything else they can get hold of for the purpose. The reins and bit are similar to those used by the men. The mares are further adorned about their necks with strings of bells or such other baubles as the women can procure. These necklaces reach down to the animals knees and are used only on special days. On ordinary trips they are replaced by ropes of blue or red wool, about a finger in thickness, which are wound about the animal's neck three times, and which aid the women to get up onto their saddles. [70] The women sit on their saddles facing the head of their mount and folding their legs under them, a very uncomfortable posture which long habit alone allows them to take, and which exposes them to numerous falls. While riding and while mounting they are extraordinarily modest and keep themselves completely covered at all times. The women of some authority wear straw hats on the march which are circlets with a brim but no crown, which they tie beneath their chins with anything serviceable, and with this they shield themselves from sun and rain when they travel on horseback.

The activity or occupation of the men is to hunt, in order to supply their families with meat, and to make the skin tents or huts in which they live, and all their clothing. They also take care of the horses they own and make all their riding gear. Their games are limited to dicing, to training in their manner of fighting, and to racing each other on horseback.

The women are obliged to cook the food, fetch water and firewood, put up and take down the tents when on the march and load and unload them. The men do not help at all in these chores, even if the